

AT THE THEATRES THIS WEEK



FRANK DESHON
ACADEMY



JANE KENARK
ACADEMY



HOWARD HALL
THE BIJOU



EMMET KING
THE ETERNAL CITY



JOSEPH JEFFERSON JR.
ACADEMY



HOWARD HALL
THE BIJOU



EMMA HULLINGER
THE BIJOU



WM. WINTER JEFFERSON
ACADEMY

At the Academy.

Monday and Tuesday, with Tuesday matinee—"The Eternal City."
Wednesday—Mme. Sara Adler.
Thursday—Frank Deshon, "The Office Boy."
Friday—"The Rivals."
Saturday matinee—Louis James, as "Virginus."
Saturday night—Louis James, as "Virginus."

At the Bijou.

Howard Hall, in "The Millionaire Detective," all week, with usual matinees. "The Eternal City" has an immense and abiding fascination for the great south. Marion Crawford. There is nothing narrow in his interest and sympathy. It extends all the way from the legendary founder to the present occupant of the Vatican. All periods of history, all forms of government, all faiths claim his sympathy alike, so long as the scene is Rome. In the closing lines of his "Ave Roma Immortalis," he says:

"The story of Rome is the most splendid romance in all history. A few shepherds tend their flocks among volcanic hills, listening day and night to the awful warnings of the subterranean voice, born in danger, reared in peril, living their lives under perpetual menace of destruction from generation to generation. Then at last the deep voice swells to thunder, roaring up from the earth's heart, the lightning shoots madly round the mountain tops, the ground rocks and the air darkened with ashes. The moment has come. One man is a leader, but not all will follow him. He leads, his small band down from the heights, and they drive a flock and a little herd before them, while each man carries his few belongings as best he can, and there are few women in the company. The rest would not be saved, and they perish among their huts before another day is over. Down, always down, march the wanderers, rough, young, and with the terrible youth of those days, and wide only with the wisdom of nature. And the shepherds called their leader King, though his kingship was over few men. Yet they were such men as begin his story, and in the secret company there were all the seeds of empire. First, the profound faith of natural mankind, unquestioning, immovable, inseparable from every daily thought and action; then fierce strength and courage, and love of life and of possession; last, obedience to the chosen leader, when one should fail to choose another. So the Romans began to win the world, and won it in about six hundred years."

Mme. Sara Adler.

Mme. Sara Adler, the Jewish Sarah Bernhardt, will make her initial bow before a Richmond audience on next Wednesday evening at the Academy. Mrs. Adler is considered by the present public as the greatest Jewish actress. She is the owner and star of the Grand Street Theatre in New York, a playhouse devoted to Jewish dramas. Mrs. Adler is supported by a tremendous Jewish cast, and will be seen in her greatest success, "The Broken Hearts."

"The Office Boy."

At the Academy Thursday night the Nixon and Zimmerman Opera Company will present Frank Deshon in his latest musical comedy success, "The Office Boy."

There are various things to be said in



MR. LOUIS JAMES.

Mr. James Appears for Two Engagements at the Academy of Music This Week.

favor of this play, chief among which is that it has Mr. Deshon as the bright particular star about which everything else revolves. There is also the fact that the place was one of the hits of last season in New York, Chicago and St. Louis, where it had long runs, and in other large cities.

Mr. Deshon seems to be one of those fortunate persons who always succeed in getting themselves well placed. He has never been identified with anything stupid, and he always has plays which seem specially adapted to his uses. He is a comedian of original methods and much magnetism, and he is also a generous provider in the matter of company and production. The public is used to seeing him always as the center of the picture, but is also compelled to admire the frame thereof.

The coming play tells a whimsical story of an office boy, whose identity becomes confused with that of a jockey. By musical comedy methods this hypothesis is worked out into a variety of farcical situations, which reach their height when the office boy, in order to carry out the deception, is obliged to ride a vicious race horse. The unfolding of the plot is said to be accompanied by a lot of bright music, with many of the most effective songs falling to the lot of Mr. Deshon.

The supporting company includes Marie Barry, Katherine Nelson, late with Paul Edwards, in "Winsome Winnie"; Mae Emory, Marcelle Tosche, Vivian Wayne, Leonie Vicker, Howard Chawners, Percy Teach and a great many others.

Joe Jefferson's Sons. One of the best high-class comedy presentations of the season will be the night of Friday at the Academy, when "The Rivals" will be presented, with Joseph Jefferson and William W. Jefferson in their "all star" cast. The late Joseph Jefferson took up Sheridan's "Rivals" in 1876 and altered and condensed it to meet the requirements of modern theatre-goers who, as he explains, had become adverse to abundant dialogues unless it reveals plot and who demand entertainment for the ear rather than for the eye. The production met with success and in '76 was invited to produce it with the other great plays at the big dramatic festival in Cincinnati. The late Mr. Jefferson had played Bob Acres over twenty-five years. That he always liked the character and that his heart and soul were in the production of it is evident from the following extract from his autobiography:

"This comedy kept running in my head of late years with almost the same persistence that 'Rip Van Winkle' had done in the old time. Bob, too, was an attractive fellow to contemplate. Sheridan had filled him with such quaintness and eccentricity that he became to me irresistible. I would often think of him in the middle of the night. At odd times, when there was apparently no reason

for him to call, he would pop up before me like an old acquaintance—for I had acted him years before—but always with a new expression on his face. The variety of situations in which the author has placed him; his arrival in town with his shabby head full of nonsense and curl papers, and his warm heart overflowing with love for an heiress who could not endure him in the country because he used to dress so badly; a mixture of goose and peacock; his aping of the fashion of the town, with an unmistakable survival of rural manners; his swagger and braggadocio while writing a challenge and, above all, the abject fright that falls upon him when he realizes what he has done—could the exacting heart of a comedian ask for more than these? Surely here was the best material to work out that I could desire. I had acted the part a quarter of a century before, and possibly I may have blundered by kind of intuition into some of the effects which now occur to me, but I am quite sure that at that time I could not have reproduced them from night to night with any certainty. I will not say that the methods by which I treated the various phases of the character were all thought out previous to its revival. Some of them came to me after, and many at the time of their representation; for during the late run of the comedy I had acted 'Acres' at least a dozen times before I hit upon a satisfactory effect with which to end the second act, and even then it did not strike me until the very moment of its execution."

Louis James As Virginus. Louis James has never given a greater token of his consummate art or a stronger expression of the potency of his dramatic powers than that which he exemplified in his masterly impersonation of "Virginus," and rarely is there a character and actor so identically allied with such glove-like nicety as "Virginus" to Louis James. Here is the actor naturally endowed with all the physical charm, dignity and artistic

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comprehension that eminently meets all the requirements of the author's ideal, and here is the play affording the actor every opportunity for the display of every phase of histrionic acumen that he possesses. It is wonderful, therefore, that the voice of approval sounded at the announcement of this unity should be echoed from Maine to California, and from the British possessions to the Gulf. The performance of Mr. James as "Virginus" has been compared to the "Hamlet" of Edwin Booth, or the "Spartacus" of Edwin Forrest, for in each instance the actor seems in his delineation to have divorced the thespian and become the real character for the time being—no greater tribute can be bestowed upon the player than that he be accused of being the living reflection of the original, therein lies the enormous success of Mr. James's delineation of "Virginus." He is the Roman Father in expression, appearance and action, unconscious of theatre environment, living only in the comprehensive atmosphere of ancient Rome, a veritable duplicate of Dionysius's hero.

In the revival of this classic at the Academy Saturday Mr. James promises to have a coterie of players supporting him that have each and all been selected for their special adaptability to the character assigned them, this, together with a scenic investiture that is absolutely correct in reproduction of the scenes wherein the tragedy was enacted, and an embellishment of accessories, accoutrements, etc., likewise accurate, it is safe to anticipate a dramatic treat of excellent merit.

WARRENTON.

(Special to The Times-Dispatch.) WARRENTON, Va., September 16.—A packed house, given at "Leeton Hill," the home of Mr. and Mrs. James K. Maddux, Wednesday afternoon, to a number of foreign guests, who were here on a short stay. Jumping was witnessed from a large observation stand conveniently located near the highest hurdles. Dean Kerr, on Wallace's "Paddy," made a very high jump over the poles. Among those riding were Mr. and Mrs. Maddux, Mr. and Mrs. Julian C. Keith, F. A. B. Portman, W. S. Sauer and others.



SCENE FROM THE KU KLUX KLAN.

ers. The foreign party consisted of Dr. Henry Buttiger, member of the Prussian Diet; his son, Waldemar Buttiger, and his friends Werner Baum, and Baron Vander Heydt, of Germany.

The party was greatly interested in the jumping, and with cameras in hand made the rounds of the paddock, taking numerous snapshots.

M. Nahokoff, of the Russian Peace Commission, has been visiting Paymaster Don Nisbit, of Warrenton. Paymaster Nisbit's present duty is aboard the President's yacht, the Mayflower. Mrs. Dr. Welford, Mrs. Otto Hess and Mrs. W. M. Spilman, of Richmond, are here for a few weeks.

REVEAL SECRETS OF KU KLUX KLAN

At Last People of All Sections Are Beginning to Understand Remarkable Organization.

LAW AND ORDER OUT OF CHAOS

This Was the Result, and When Accomplished "Klan" Was Disbanded.

There is no stranger chapter in American history than the story of the Ku Klux Klan. There is no narrative of actual or imaginary events that can stir the blood and fire, the imagination like the record of the deeds of "The Invisible Empire." Brought into being by the stresses and strains of a century, the band of patriots redeemed the bleeding and seemingly hopeless South from the horrors of a black plague that threatened those nearest and dearest to the brave hearts who had uncomplainingly accepted the verdict of defeat.

Strange and eventful as was this chapter of history its truths were unknown north of Mason and Dixon's line, save in isolated instances until Thomas Dixon, Jr., wrote his two powerful novels, "The Leopard's Spots" and "The Clansman." These books have proven a revelation to the North, where they have been read as widely as in the South. The presentation of Mr. Dixon's play, "The Clansman," served to drive the wedge home.

Born in secrecy, cradled in mystery, and shrouded in obscurity, even a Congressional investigation committee was unable to penetrate the secrets of this organization. Only after the lapse of thirty years has the true history of the Ku Klux Klan become accessible to the public.

The Secrets Revealed.

A brief resume of this history may not be amiss before the coming of "The Clansman" to the Academy of Music September 25th and 26th.

A recent magazine article by Mr. Dixon says: "In 1865 a secret organization of peace-loving, law-abiding, God-fearing, patriotic Southerners met in Nashville and organized this society." The name Ku Klux Klan, was first used by a group of college boys at Pulaski, Tenn., who formed a secret society with that name. They found a Greek word "Kuklos," which means circle or band. From this formed the word name of Ku Klux. To this was added the word Klan, which spelled with a K for the alliteration. The object of this society was solely amusement, but so potent was the mere name that it would soon overleap the entire South. The weird mystery that surrounded the movements of the society soon created the impression that it had been founded for a serious purpose. This feeling was deepened by the awe which seized the colored people and many of the whites when members of the Ku Klux, in their fantastic costumes, were seen on lonely roads at night. As the horrors of black rule fell upon the people like some terrible incubus, certain wise heads saw the power of this organization, and the Ku Klux Klan grew into a Law and Order League. The Ku Klux Klan became a necessity after Thaddeus Stevens and his friends had set in motion "The Union League," backed by Federal bayonets, and aided by the destruction of the State governments.

Order Out of Chaos. Such was the inception of Klan. "Within a few months," says Mr. Dixon, "this empire has overspread a territory larger than modern Europe and brought order out of chaos. The triumph which they achieved was one of incredible grandeur. They snatched power out of conquerors' hands."

All of this was done largely by the power of fear. Their ghost-like costumes, their use of tricks to work upon the superstition of the negro, and suddenness and unexpectedness of their striking

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Good Swimmers Wanted. A writer to the London Times urges the war office to insist that all commissioned men in the army and navy be required to pass an examination in swimming. Recruits for the ranks should be instructed in this art, he thinks, as regularly as in the drill regulations. "In so far as the war office is concerned," he says, "whether in peace or war, there are countless occasions when the absence of this power may involve the sacrifice of valuable lives."

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